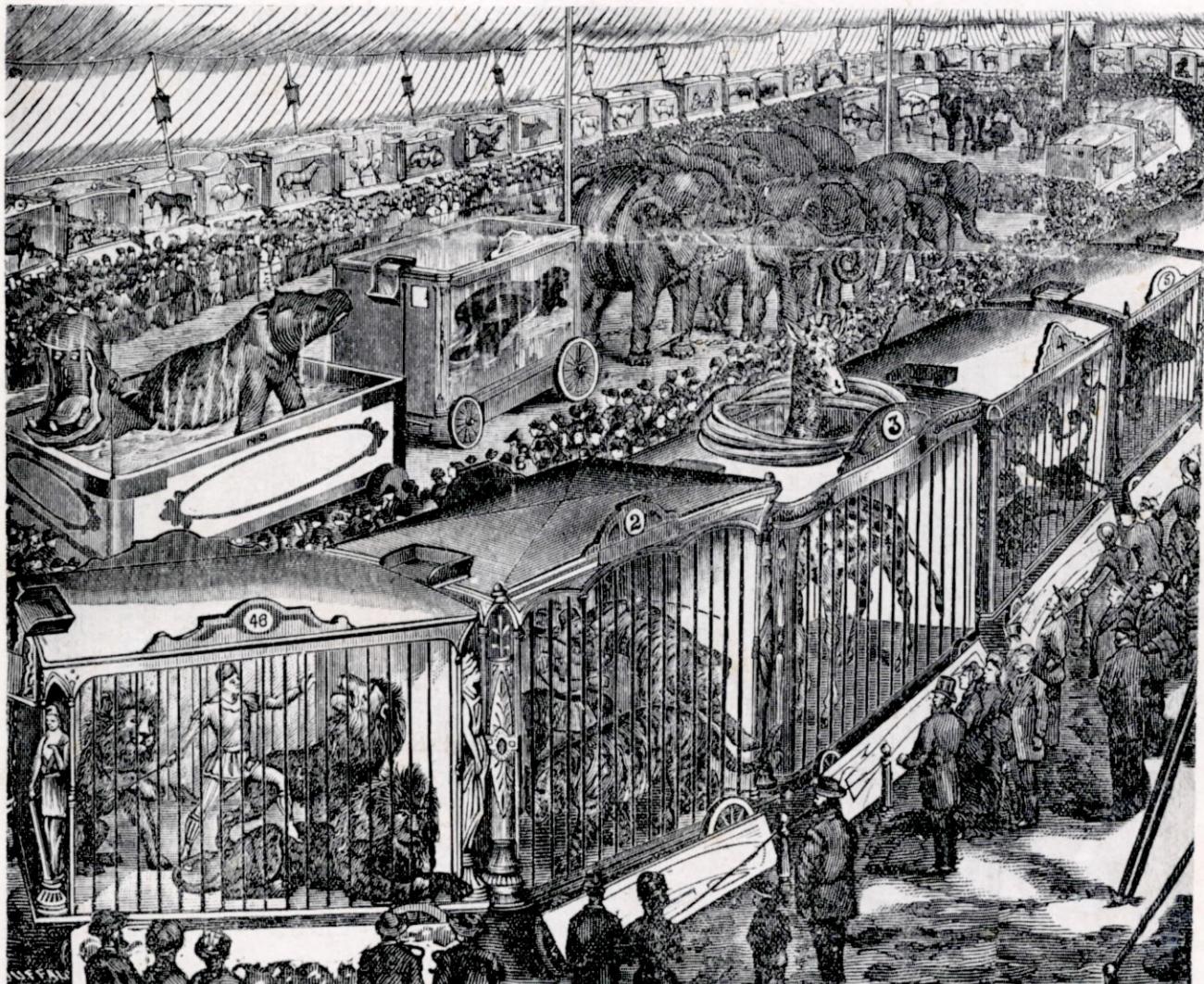


THE CIRCUS HISTORICAL SOCIETY

BANDWAGON

VOLUME 4, NUMBER 6

NOVEMBER - DECEMBER, 1960



THE GREATEST ACCUMULATION OF ZOOLOGICAL MARVELS THAT EVER INTERESSED THE PUBLIC!

Bond Bros. Enormous World's Best Shows
1896 Herald

THE CIRCUSIANA MAGAZINE

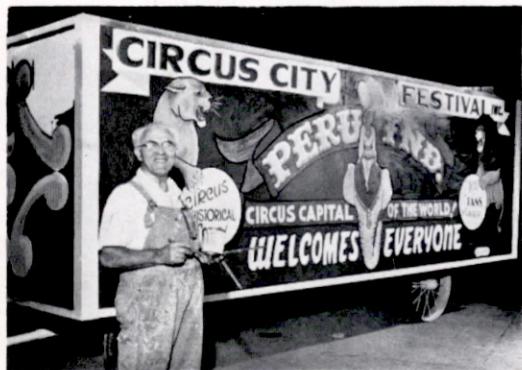
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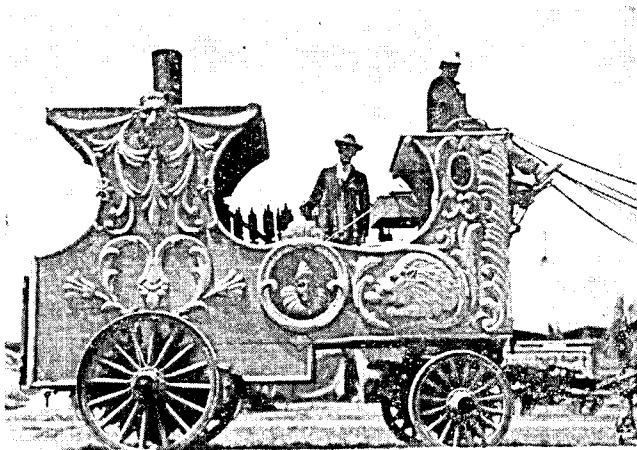


Photo by Walker Morris

1. Steam calliope, Gentry Bros. Famous Shows, season 1922. E. Deacon A'bright, p'ayer, standing in wagon. Note rebuild of wagon drop frame.

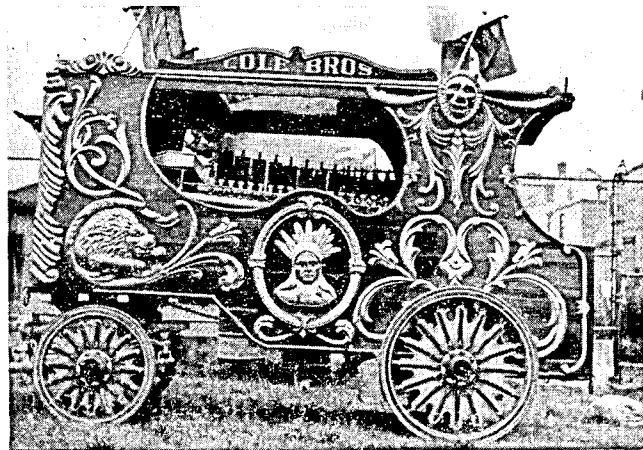


Photo by Robert D. Good

2. Steam calliope, Cole Bros.-Clyde Beatty Circus, season 1935.

The Famous Sullivan & Eagle Calliopes

By Joseph T. Bradbury

A dozen years ago when interest in wagon history was rather high it was most confusing to say the least in trying to solve the riddle of the steam calliope wagons built in the early 1900's by the well known firm of Sullivan and Eagle circus wagon builders of Peru, Indiana. Of the known six calliopes they built all are quite similar. All follow the same general pattern. Some are completely identical, others identical save for a carving or two. It was a perplexing but fascinating task attempting to check out the history of each one of these wagons. Although the complete history from date of construction to date of final disposition for each wagon is not known and may never be known, most of the more difficult problems have been solved and a fairly accurate and logical report can now be given on these calliopes. The novice as he gazes on the following illustrations of four of these calliopes may think his eyes are deceiving him and that he is seeing things, but we trust this article covering these wagons that Sullivan & Eagle built can clear up the puzzle for him a little.

Photo No. 1 shows one of the Gentry "twin" calliopes which is perhaps the best known of the bunch. Sullivan & Eagle actually built two identical calliope wagons as well as bandwagons and ticket wagons for the Gentry Bros. Famous Shows, which operated from one to four units annually in the very early 1900's. Some speculate there was a third set of identical wagons but no proof has come forth that such was the case. The calliope pictured was built in 1902 for Gentry

Bros. and was on that show's units from 1902 through the 1922 season. The Gentry units finally narrowed down to one and that show was last operated by the Gentry brothers in 1916 and following the season was sold to Newman and Austin who continued operating the show from 1917 through the 1922 seasons.

In the winter of 1922-23 the calliope along with the other equipment was sold to James Patterson of Paola, Kansas. In 1923 the calliope was placed on Patterson's circus called Gentry Bros. and James Patterson Combined Circus, a fine, clean, little 15 car show that was on the road through the 1925 season. In the winter of 1925-26 Patterson sold the show to Floyd and Howard King.

For the 1926 and 1927 seasons the Kings placed the calliope on their 10 car circus titled Gentry Bros. In 1928 the show was called Walter L. Main, and in 1929 and 1930 was Cole Bros.

Cole Bros. went broke Aug. 30, 1930 at Scottsville, Ky., and shortly thereafter the calliope with the other property was sold to H. C. Ingraham and Bert Rutherford who shipped it to Peoria, Ill., for their proposed circus. Their show never got started and the wagon was later taken over by the Venice Transportation Co. which held a mortgage on the Cole property.

In 1938 G. W. Christy purchased the Cole property and had it shipped to his place in South Houston, Texas. It was rumored that Christy was returning to the road with a railroad circus, however that did not take place. Christy adver-

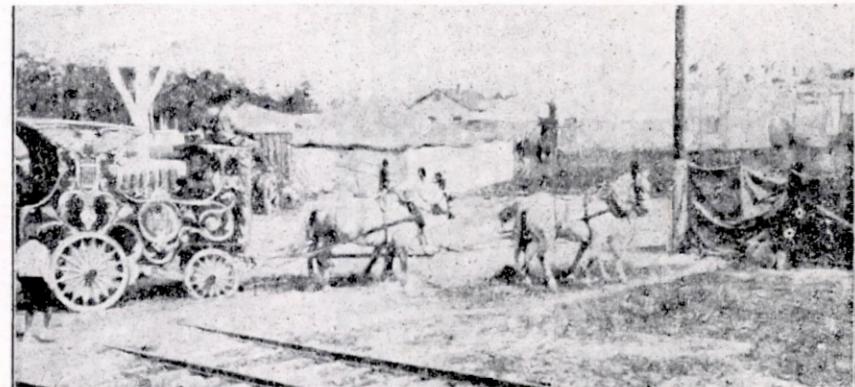
tised the show for sale as a unit but finding no buyers he finally sold most of it off piecemeal commencing about 1945. The calliope was sold to Dr. C. S. Kaland Frischkorn of Norfolk, Va. who was a circus fan and also operated magic shows. He renovated the wagon and replaced the sunburst wheels with pneumatic tires.

In the early Spring of 1952 this writer was visiting the King Bros. Cristiani Combined Circus winterquarters in Central City Park, Macon, Ga., looking over equipment being assembled for the street parade which the show was reviving for that season. Floyd King told me he had just gotten an oldtime steam calliope and was very proud of that fact. When he showed me a photo of it, I recognized it instantly, and Floyd remarked that he had owned it years ago. And true it was indeed, the steam calliope he had owned 22 years ago had come back to him again. It was delivered a week or so before opening date. It was fitted up for the road with a tractor attached to pull it over the road and it brought up the rear of the King-Cristiani street parades of 1952 and 1953, and the King Bros. parades of 1954 and 1955. After financial disaster struck the huge 1955 King show the equipment was split into two smaller units for 1956, both titled King Bros., but one known as the Eastern Unit, managed by Floyd King, the other known as the Western Unit and managed by Arnold Maley. The steam calliope went with the Eastern Unit. I heard it play in the abbreviated 1956 parade of the Eastern Unit on

opening day in Macon in 1956. A few days later much of the parade equipment was attached, abandoned and the parade was finished. The show limped along for several months before closing. The show's receiver sold the steam calliope in the fall of 1956 to the Blue Grass Shows, a carnival, which had intended to use it for lot ballyhoo. Difficulties in getting parts and repairs made that scheme impossible, but finally an old retired employee of a steam calliope manufacturer got it in working shape. About 1958 it was sold to a drive-in theater in Nebraska. Here the trail is lost to this reporter. If anyone can furnish the name and address of the present owner to me please do so. This calliope should be restored to it's former appearance and placed safely in one of the circus museums for posterity.

The other so called Gentry twin calliope was covered in this column in the Jan.-Feb. 1959 issue of Bandwagon, see photo No. 5.

Photo No. 2 shows another steam calliope which is almost identical to the Gentry wagons. The only difference is that the central carving is an Indian head instead of a clown's head. This particular wagon was built by Sullivan & Eagle for the Louella Forepaugh Fish Wild West Show which went out in 1903. It is assumed the Indian head carving was carrying out the wild west theme. This show lasted only a very short period and the calliope was purchased by Goll-



William H. Woodcock Collection

3. Steam calliope, Mighty Haag Railroad Shows, season 1909. Nellie King Oram, player.

mar Bros. Greatest of American Shows which was just getting changed over from a mud show to a railroad circus. The wagon was on the Gollmar show from about 1904 through the 1916 season.

During the winter of 1916-17 the Gollmar show was sold to James Patterson, a carnival operator of Paola, Kan. A one year's lease of the title was also in the deal.

In 1917 Patterson used the calliope with the rest of the Gollmar equipment on a railroad circus titled James Patterson Gollmar Bros. Combined Circus. The show was on the road for only one season. From 1918 through 1921 Patterson used the steam calliope for bally purposes on one of his carnivals. In 1919 it was on the Patterson & Kline Shows. In 1922

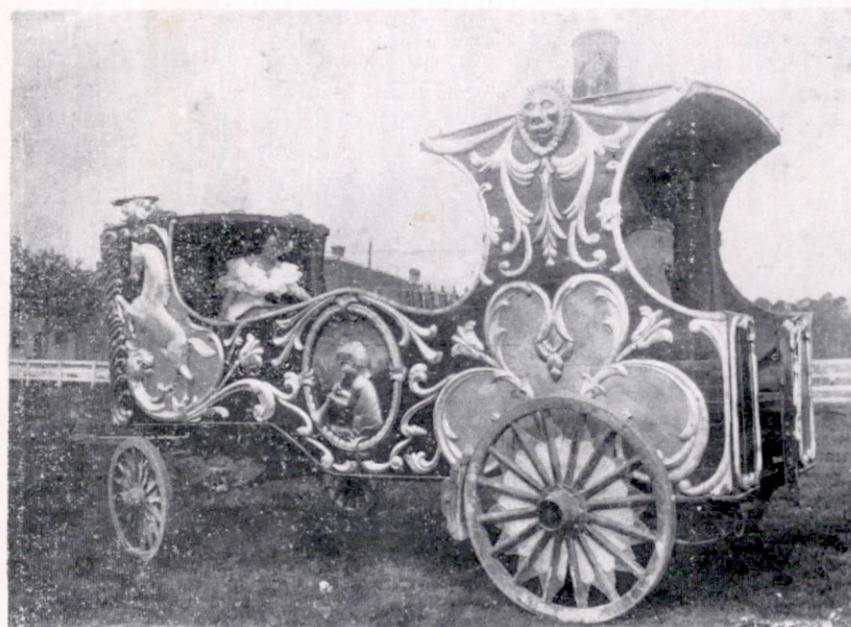
Patterson returned to the circus field and put out the James Patterson Big 4 Ring Wild Animal Circus and used the steam calliope on that show.

As indicated earlier, during the winter of 1922-23 Patterson purchased the Gentry Bros. Famous Shows, getting one of the Gentry twin steamers in the deal. As he now had two steam calliopes he sold the Gollmar steamer to G. W. Christy who was beginning to go places in the circus field.

From 1923 through 1930 the calliope was on Christy Bros. Circus. That show folded in mid-season 1930 and the property was sent back to South Houston quarters where it remained until sold in the fall of 1934 to Jess Adkins and Zack Terrell, who were planning big things with a new railroad circus to open the following year and to be called Cole Bros.-Clyde Beatty Circus.

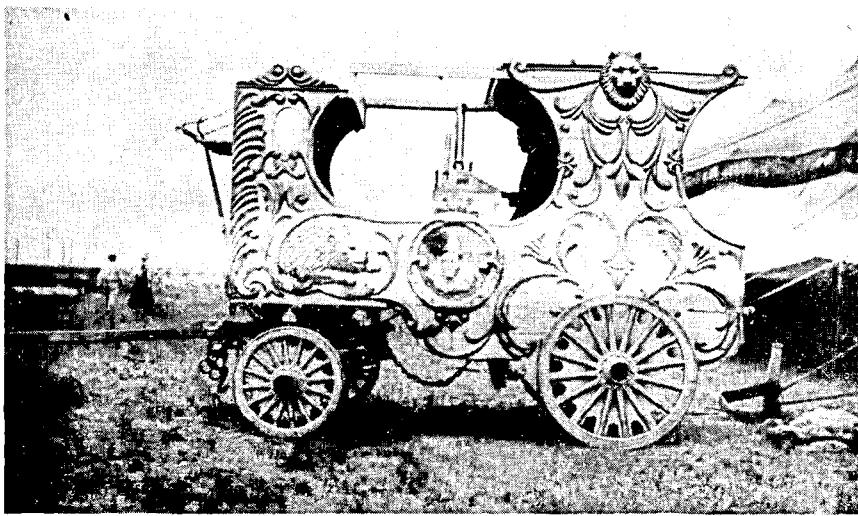
From 1935 through 1937 seasons the calliope was on Cole Bros. In 1938 it was placed on Adkins & Terrell's No. 2 circus, a fine 15 car railroad show titled Robbins Bros. As the venerable old calliope had tramped almost 40 years it was decided to retire her during the winter of 1938-39. A new wagon was built to house the instrument. Some of the carvings were placed on the new wagon, the rest left on the old wagon body. The old wagon was parked on the quarters lot at Rochester, Ind. and survived the fire which destroyed the Cole quarters and much of the equipment in February 1940. It remained in the boneyard with other old Cole and Robbins wagons left at a nearby farm when the Cole show left to take up new quarters in Louisville, Ky.

About 1946 Alex Clarke of Princeton University got the remainder of the old calliope wagon. He wrote me that only about a fifth of the wagon remained,



Reproduced from Dec. 16, 1911 Billboard

4. Steam calliope, John H. Sparks Shows, season 1911.



William H. Woodcock Collection

5. Air calliope, John Robinson Circus, about 1920.

some wheels, gears, and partial sides, with little or no carvings.

Photo No. 3 shows another steam calliope wagon built by Sullivan & Eagle about 1900 for the Pawnee Bill Wild West Show. Note it's similarity to the others, with the principal difference being the huge carved horse, presumably carrying out the wild west theme again. It was on the Pawnee Bill show from about 1900 through the 1907 season. Pawnee Bill did not go out in 1908 and sold off it's equipment, the most of it going to Ernest Haag and Campbell Bras.

Ernest Haag who had operated a wagon circus for some years got the steam calliope along with other railroad show equipment from Pawnee Bill. In 1909 Haag put out a railroad show titled the Mighty Haag Show. It was a medium sized show and lasted for six seasons 1909-14. Following the 1914 season Haag decided to dispose of his railroad show and to return to the mud show field, which he did the next year. Haag sold the railroad show wagons and equipment, all except the huge heavily carved Columbus-John Smith Bandwagon which he kept until 1925, to the Worthem & Allen Carnival firm. This firm operated several carnivals, the Great Worthem Shows, Worthem & Allen, Tom Allen Shows etc. and used parade equipment quite extensively as did many carnivals of that period. In 1915 the steam calliope was on the Tom Allen Shows. Here the trail of the steamer becomes lost. The only assumption we can then make is that it served out it's days doing bally work for the Worthem & Allen carnivals. This carnival outfit finally became the Beck-

man & Gerety Shows which lasted into the 1940's. The final disposition of the calliope is clouded in obscurity.

Photo No. 4 shows still another steam calliope built by Sullivan & Eagle. This one which features a spread eagle carving and lyre but differing only slightly in appearance from the others is the least known of the bunch. The illustration, a poor one, but the ONLY one in existence to my knowledge is a reproduction of a photo appearing in the Dec. 16, 1911 Billboard under caption, "John F. Sparks Shows." Actually that caption

just about tells the story of what we know of it. It was built for the John F. Sparks Shows evidently about 1910 when the Sparks show was built into a regular flat car type show. For a few years before that Sparks had been a combination of flat car and gilly show, using a flat, tunnel car, coach etc. For sure the calliope was on the show in 1911 as per date of the Billboard. What happened to this wagon is not known, whether it was destroyed by a wreck, sold to another show or what. It was replaced on the Sparks Circus by the larger and more familiar steam calliope which remained on the show until it stopped parading following the 1929 season. I have never been able to determine the exact year the newer calliope came on the show, but I have always assumed it to be about 1916, a year that Sparks did considerable enlarging, receiving new parade equipment etc. If any reader has a better photo of this particular calliope we would appreciate loan of same so that it can be printed in a future issue of Bandwagon. It would create quite a bit of interest for sure.

A sixth steam calliope known to have been built by Sullivan & Eagle on the same design as the others, although quite devoid of carvings, was constructed in the winter of 1903-04 and delivered to the Great Floto Shows. This wagon was covered in this column in the Nov.-Dec. 1958 issue of Bandwagon.



William H. Woodcock Collection

6. Steam calliope, Gentry Bros. Famous Shows, Omaha, Neb. 1903. E. Deacon Albright, player. (The late Deacon Albright played this calliope for 20 seasons. The instrument was a 20 whistle calliope built in 1902 by Thos. J. Nichol Co. of Cincinnati, Ohio.)

HOLIDAY GREETINGS

To Circus Fans and
Circus Personnel
Everywhere



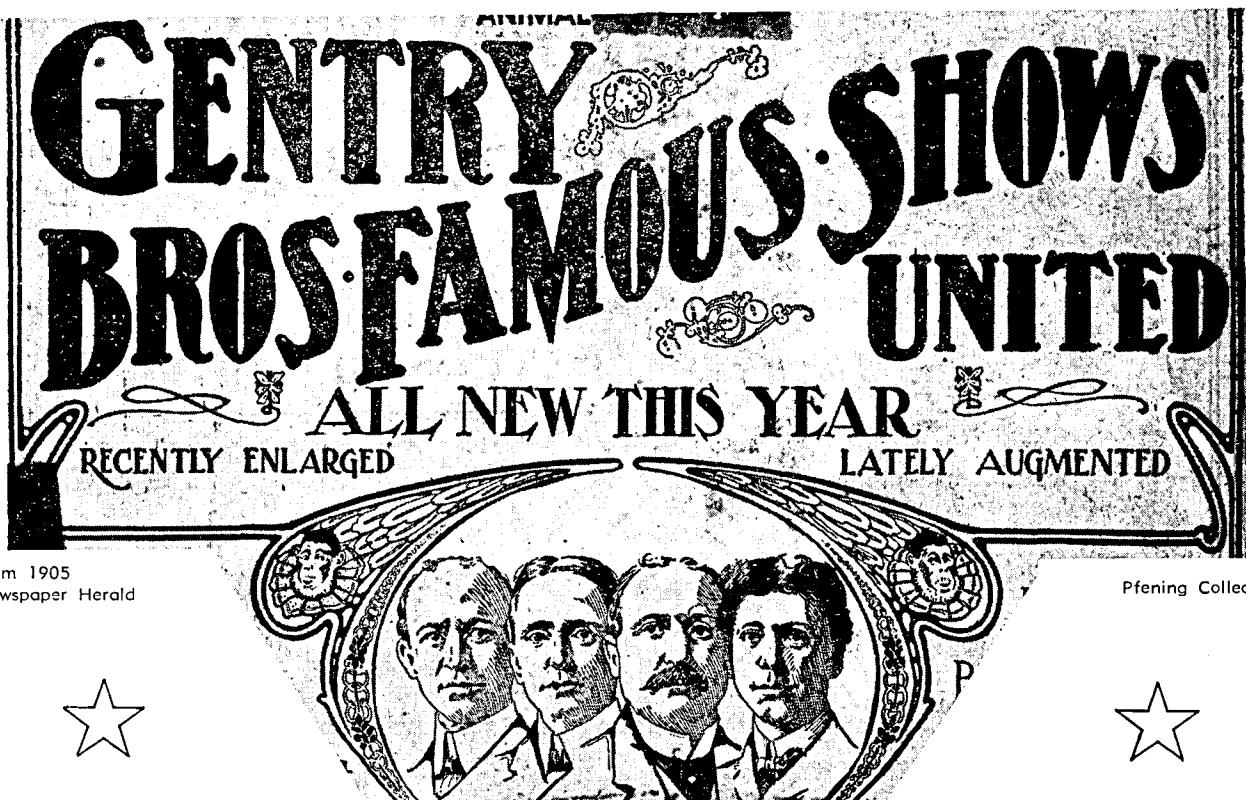
PEARL MAGDEN
Elgin, Illinois

*Christmas Greetings
and
A Happy New Year*

TO ALL
OUR FRIENDS

F. C. FISHER and SON
Box 162
PERU, INDIANA

THE CIRCUS HALL OF FAME
IN SUNNY SARASOTA
EXTENDS
CHRISTMAS GREETINGS
TO ALL
CIRCUS HISTORIANS



From 1905
Newspaper Herald

Pfening Collection

Some information and photos from

A GRAND OLD SHOW

Few circus titles have graced the American scene over an extensive number of years. Forepaugh, Barnum & Bailey, Ringling Bros., John Robinson were among those known to the circus public for a great number of seasons.

Gentry Bros. Dog & Pony Show (and Circus) also appears in circus history over a period of 43 years. Henry B. Gentry lead brothers J. W., Frank and W. W. into show business around 1883. H. B. presented "Prof. Gentry's Dogs and Ponies" as a theater act until 1891, when he framed a two car show that operated as a circus.

In 1895 a second unit, also on two cars, was added. In 1899 the Gentrys purchased two of their competitors and doubled the number of cars on each unit. In the spring of 1899 Gentry Bros. Dog & Pony Units 1, 2, 3 and 4 opened—each on four cars. Each of the Gentry brothers managed

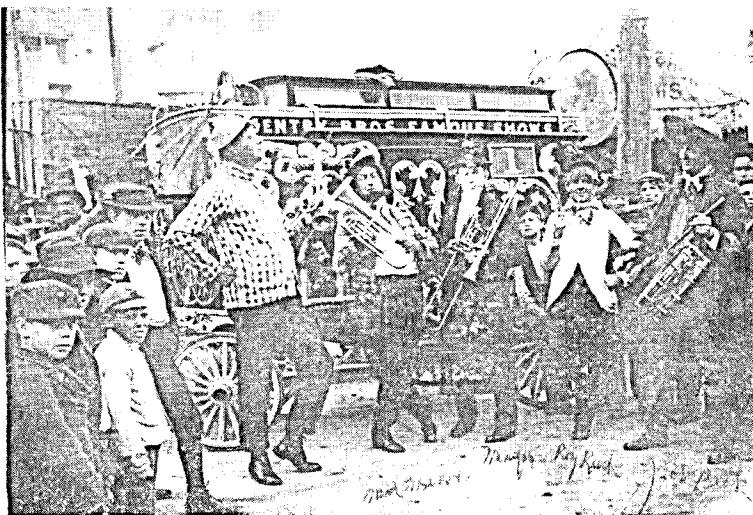
one of the units during that season.

In 1902 they moved into the full fledged circus class when flats, stocks and sleepers were used in place of baggage and coach cars. The Sullivan &

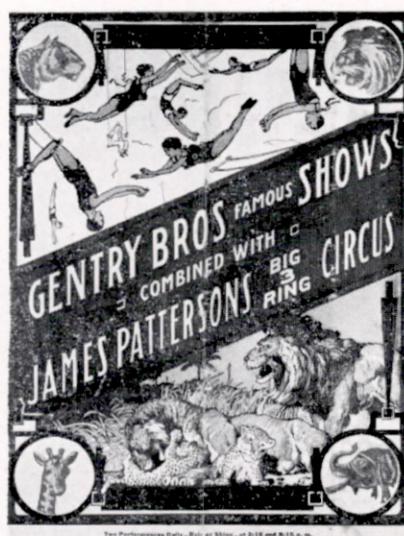
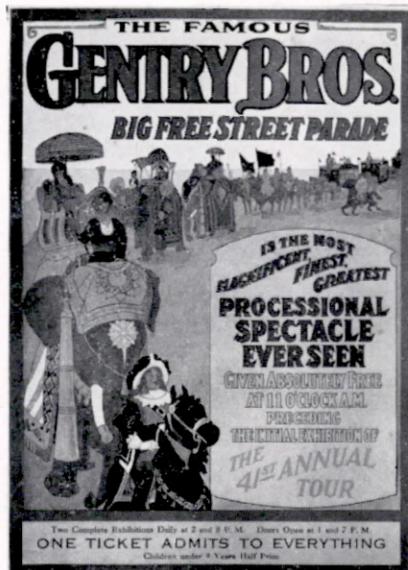
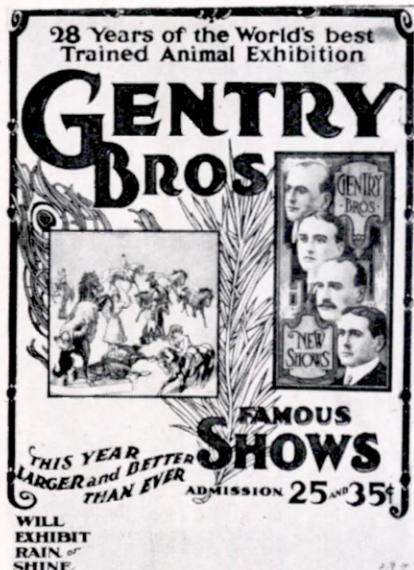
Eagle calliopes were added in 1902. The twin chariot bandwagons and twin ticket wagons were added around 1902 also.

For the first time a route book was published following the 1902 season. It listed a total of 72 railroad cars, 22 elephants, 12 camels, 12 sacred cattle and 50 horses. This probably exaggerates, as it is generally believed that each of the four units used around 5 cars. The four units were operated through the 1904 season. Following that year the Gentrys cut back until only two units toured in 1906 and both were sold at the end of the season to M. W. Savage, who operated one unit in 1907. The Savage unit used 15 cars. Then W. W. Gentry opened a two car show using the title that same year. A third Gentry show also operated in 1907 and was owned by a third group.

In 1908 the brothers returned to the circus
(Cont'd. on Page 23)



This cabinet photo shows the RUBE BAND on the Gentry show in 1905. The twin ticket wagon in background was used as a bandwagon for the parades. The bass drum is shown on the top rear of the wagon. Eddie Jackson was a press agent on the show that year. When ever he was back on the show, for week long stands, Eddie played the bass drum in this band.



These three couriers from the Pfening Collection show the Gentry title under three of the different ownerships. On the left is a four page courier printed in red and black. It was used around 1912. The center booklet is from the Floyd and Howard King Gentry show, probably about 1928. It is in full color and the back cover is shown. The Gentry-Patterson courier, on the right, has eight pages and is red and black. It was used in 1924. The Gentry-Patterson show used a program with a colorful cover also.



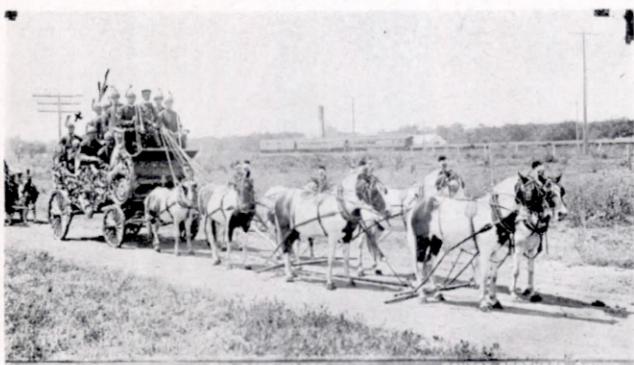
Pfening Collection

The Gentry shows were always known as great animal performances. This camel hitch was presented in 1917, when the show was owned by Austin and Newman.



Pfening Collection

Here are the three famous Gentry elephants—Babe, Queen and Pinto. This publicity shot of their baseball act was taken in Cleveland, Ohio in 1917.



Woodcock Collection

The well known Gentry bandwagon is shown here with full hitch. Part of the train is in the background, showing a stock, two coaches and three flats. This is from the 1908 set of photos.



Pfening Collection

This Old Woman in the Shoe pony float was not identified in the Conover article in the last issue of Bandwagon. This photo was probably taken about 1917, however the wagon appears in the 1908 backyard scene.



This interesting group of letterheads and tickets were saved by Eddie Jackson, while he was on the Gentry show. They are now part of the Pfening Collection.



Pfening Collection

Glenna Allen, wife of the ringmaster is shown on bull Pinto, one of the twin Sullivan & Eagle bandwagons in the background.



Woodcock Collection

This fine shot shows the 1908 parade lineup in the backyard. It is one of a group of Gentry photos made in 1908, all of which are identified by printing across the bottom. Bill Woodcock has a number of the photos from this set.

THE MAGIC NUMBER
530 Greetings To All Circus Fans
And Circus Personnel



JOHN "DOC" BOYLE

MERRY CHRISTMAS



K. O. RUNSER
CANTON, OHIO



*Christmas Joys
Around The Clock
The Deepest Wish
Of Floyd McClintock*



Adams & Sells Circus, 1960

Reviewed at Rock Island, Illinois. — Mon., May 9th, 1960
By Bob Parkinson, CHS

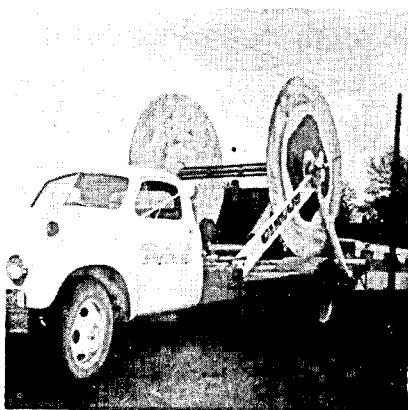
Bill Griffith's show was caught at some Illinois stands in the throes of virtual winter weather, the temperature dipping to a wet 38 degrees during the afternoon at locations like Rock Island and Kewanee, Illinois. Business, tho' not outstanding under normal conditions, was quite amazing considering the miserable elements.

Griffith's show appears to have settled pretty well on the Adams-Sells Circus title, having progressed in earlier seasons thru such deviations as Adams Bros.; Adams Bros. & Sells Bros.; and Adams-Sells. The final change, affecting spelling of Sells to Sells, results in a smooth-sounding title with a circus ring, which fans and historians should take a liking to.

Adams and Sells do a creditable billing job ahead. I do not know just how many sheets they post in each town; however, in a town of 16,000 like Kewanee, Illinois it appears very strong indeed. In a city of 50,000 like Rock Island, it is somewhat thinner, but nonetheless adequate and only the blind would not see it.

Newspaper advertising is strong by all standards.

The show moves on 10 trucks including 6 straight beds, a bus, and 3 semis. Big top is a colorful 80 with 3 40's, with 3 fresh white rings, 26 lengths of blues and 10 lengths of reserved planks, (at Rock Island.) Animals include one very well trained elephant, a lion and a bear plus several small domestic wild creatures. Rolling stock is not as colorfully painted as in previous seasons. Big top canvas is carried on a spool truck, as they are on most current motorized circuses; however, its design does not conform to the usual spool mechanism.



The Performance, cued by a genuine air calliope, moves well, and pleases. Featuring "Lady Birtha," elephant worked well by Jenda Smaha, it is filled out commendably by The Burdettes, Santiagos, Floyds, Dick Johnson, and Tony Smaha. Billy Sheets directs and Cecil Eddington, Tommy Whiteside and Jimmy O'Donnell do the clowning. On numerous occasions, the show proves its claim to be a bonified three ring circus, with all three rings going simultaneously.

It is perhaps inevitable that remarks will be heard to the effect that Adams-Sells is playing cities out of its league, such as Rock Island and Peoria. If one insists on reserving such cities for the likes of Ringling, Cole and Hagenbeck, the observation may be well-taken; however, these larger cities have never been off-limits for enterprising small circuses. The barrier is not in the minds of the big-city circus goer—the public often has displayed its pleasure with the small family type circus. The barrier is in the ability of the smaller show to cope with the pressures, prices, politics, and pay-offs of the city. Adams-Sells' continued policy of operating in larger cities evidences the management's success at meeting these problems. It is (Continued on Page 23)

TO THE BIG SHOW MAIN ENTRANCE 1960

ADAMS AND SELLS CIRCUS

3 RINGS · "UNDER THE BIG TOP"

90 MINUTES - 30 FEATURE ACTS

ALL NEW BUT THE GRAND OLD NAME

Glittering Stars of the Circus World Assembled
Exhibiting In The HUGE TENTED ARENA

AERIAL ARTISTS · WIRE WALKERS · JUGGLERS
TUMBLERS · CLOWNS · TRAINED ANIMALS
"BERTHA" WORLD'S FOREMOST ELEPHANT
ALL SIGHTS, SOUNDS & THRILLS OF CIRCUS DAY

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ONE DAY ONLY · Rain or Shine

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MON. 9 MAY

SAVE · Buy Advance Tickets Now
In Rock Island at: McCabes, Mosenfelders, Schnelders Drug, Dahlen's 11th St. Store, and in Moline; Larson Pharmacy 2135 - 16th St.

Children 60c ^{TO} 12 yrs. Adults \$1.00

OR TICKETS AVAILABLE AT BOX OFFICE ON CIRCUS LOT
CHILDREN - 75c · ADULTS - \$1.25 · Tax Included

Merry Christmas

To All Our Circus Friends
and All C.H.S. Members
All Over U.S.A.

May You Be Blessed With
Dry Sunshiney Lots
The Coming Season

FRED BAILEY THOMPSON

Director Dist. 4

ANNETTE M. THOMPSON

Done-Rovin Farm, Clarkston, Ga.

Hi! Everybody

Merry Christmas
and a Very Happy
and Prosperous
New Year

MRS. WILLIAM WEST

Curator of Miami County Historical Museum
Peru, Indiana, Circus Capital of the World.

Hope To See You At The "Circus Festival"
September 14, 15, 16, 1961.

Sincere

Holiday Greetings

To Everyone



From

MARGARET, JEAN AND
JAMES COTTER

GLENS FALLS, NEW YORK

A Merry Christmas
and a
Happy New Year

To All Circus Personnel,
Fellow Members And
Friends

BILL VAN WINKLE

C.H.S. No. 639

MORTON, ILLINOIS

**Poplar Bluff, ONE DAY
SATURDAY, ONLY NOV. 29**
THE TIMES THE LARGEST AND BEST SHOW ON EARTH!
COOPER, BAILEY & CO'S
INTERNATIONAL ALLIED SHOWS
London Circus & Sanger's Royal British Menagerie
FORMING A FERDINAND COMBINATION.
TWO SHOWS! A DOUBLE CIRCUS! TWO MENAGERIES!
ON EXHIBITION! Radiant! Refrigerant
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Radiant! Radiant! Radiant! Radiant! Radiant! Radiant!
Faintly describes the wonderful
ELECTRIC LIGHT!
The Public Mind Dazed by the Great Invention
An Very First Pavillion
LIGHTED BY ELECTRICITY!
168,000 YARDS OF CANVAS
Are used in the Manufacture of the CIRCUS, MENAGERIE, AQUARIUM and NUMBER TESTS, all of which are illustrated by the **THEATRICAL ELECTRICAL EXHIBIT**, Making NIGHT as BRIGHT as DAY, giving a Volume of Light EQUAL to 10,000 GAS LAMPS.
The entire Population on the qui vive of Expectation, and Curiosity to behold the Real Wonder of the Nineteenth Century. Already you hear the March of Millions. We are going to the **GREAT EXHIBITION**, to see
THE WONDERFUL ELECTRIC LIGHT!
The **MONUMENTAL** Pavillion illustrated at every Exhibition in the Daytime as well as Night-The Electric Light is Composed of Operation. Every
Tent in the Grand Show is illuminated with wonder and delight,
BEAUTIFUL! MARVELOUS! GRAND!
Thousands of people turned away at every Performance in Chicago, Milwaukee, New York, Philadelphia, Baltimore, Washington, Pitts-
burgh, Cincinnati, Cleveland and Detroit. People offering bounties price to gain admittance to the **ILLUMINATED Pavillion**, in which the
Grand **ELECTRIC LIGHT** shone.
NO OTHER SHOW HAS IT! BEWARE OF FRAUDS!
The effect of this truly Marvelous Light is beautiful beyond the power of words to describe. It is soft, mellow, ethereal rays, that a halo of incomparable glory over all surrounding objects. It is indeed, HEAVEN'S OWN GLORY. The **MONUMENTAL** Pavillion is illuminated throughout, from the outside to the inside, from the bottom to the top, from the DENSE, DAZZLING, GLOWING, CONCENTRATED, HARMONIOUS without appearing violent. It illuminates a number of the smaller tents. It burns brilliantly under water vessels. It cannot fail to impress the **Grand Show**. It safely glows with Phosphorescent rays, and is a **WONDER** to behold.
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That can afford to use the
ELECTRIC LIGHT!
16 Plastic Light Chandeliers,
Cost as
\$15,000
and more
and more
and more
and more
MONSTER CONSOLIDATION OF SOLID GRANDUR!
Other Shows and Circuses sacrifice **Space** to **Grandeur**, and can be seen at every fair without
MIGHTIEST OF SHOWS!
WHY? BECAUSE ITS SUCCESS IS ENSURED!
Because it is the **MONUMENTAL**
Because it is the **MONUMENTAL**
Because it is the **MONUMENTAL**
Tell your Friends and Neighbors that we are Coming!
100 **100**
COLOSSAL CIRCUS,
MAMMOTH MENAGERIE,
GORGEOUS PARADE.
THE **IT!**
Indisputably WITHOUT A PEER!
10 Times Larger
10 Times Better
THE DAY and DATE HAS BEEN FIXED, and Cannot be Altered.
TEXARKANA, Monday, Nov. 24 **LITTLE ROCK, Thursday, Nov. 27**
HOPE, Tuesday, " 25 **NEWPORT, Friday, " 28**
ARKADELPHIA, Wednesday, " 26 **POPLAR-BLUFF, Saturday, " 29**
on the face of the **SHOW**
than any other **SHOW**

Chappie Fox's Lithographs

This is a Cooper, Bailey & Co's of 1879. In 1879 this circus was fresh from a two year stint in Australia and one year in the Netherlands East Indies. They featured the "Radiant" "Resplendent" "Refulgent" and "Redolent" electric light. "The Public Mind Dazed by the Great Invention."

Two seasons later in 1881, this aggregation was Bailey's contribution to the Barnum and Bailey Combine.



4-PAW-SELLS BROS. CANVAS WAGON
IN BARABOO'S CIRCUS DAY PARADE
JULY 2, 1960

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AND
HAPPY NEW YEAR



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Happy Holidays
and a
Good Season



FRANK WHITBECK

MUSEUM MUSINGS

CIRCUS WORLD MUSEUM

Many new and interesting acquisitions have come to us recently. Mr. Cliff Cowen, of Oshkosh, Wisconsin, has donated a stuffed, two-headed calf, complete with the side show banner as it was used on the Howes' Great London Circus.

This is a very unique type of circus display, and will be set up for all to see in 1961.

Walter Gollmar, of Evansville, Wisconsin, has given us a one sheet lithograph of the Gollmar Bros. Circus showing an Indian rhinoceros, but it is done in black and white, without any color. This is particularly interesting.

From Ohio has come two Ringling Bros. lithographs of 1893. These are not in particularly good shape, but they can be repaired and salvaged.

Mr. Walter A. Wilcox, who was wardrobe superintendent on the Ringling Bros. Circus for eighteen years, sent us the most unique picture of the wardrobe department here in Baraboo. It shows costumes being designed and being made, and Charlie Ringling supervising the operation.

Continuing on the subject of wardrobe Dr. H. H. Conley, Park Ridge, Illinois, gave us a set of 20 original drawings that are 16x20" in size in full color of costumes for the Ringling Bros. and Barnum & Bailey spec of around 1950. These costumes were designed for a specific girl and for a specific part of the show. It is interesting to note that bust, waist, and hip measurements, and the girl's name that wore the costume is shown on the back of each drawing.

Clown 'Bozo' Cooper gave to the Museum the beautiful blue and white silk costume that he wore in "The Greatest Show on Earth."

CHS member Arthur E. Boyce, Sarasota, Florida, acted as messenger delivering to the Circus World Museum the last band uniform and cornet used by Merle Evans on the Ringling show. These items were displayed this season in the circus music exhibit at the Museum.

HERTZBERG CIRCUS COLLECTION

Due tribute was paid to the memory of Harry Hertzberg collector-donor of the Hertzberg Circus Collection by George W. Christy in the San Antonio Public Library the evening of Tuesday November 15 before a large gathering of members of the Circus Historical Society, circus enthusiasts and several retired circus personalities including Eddie Jackson, Harold S. Dale, W. D. Glasscock and John Shubert. The occasion marked the 18th year of the collection on the premises of the San Antonio Library.

A reception was held in the afternoon for Mr. and Mrs. George W. Christy who were accompanied to San Antonio by their son George W. Christy, jr. Among

those taking an active part were Mr. and Mrs. John C. Arter, Mr. and Mrs. Bruce Helfrich, Mr. and Mrs. Ray Jolif, Mr. and Mrs. Tom Scaperlanda and Mr. and Mrs. E. Hansen and Marvin and Leatha Smith. The evening program included motion pictures from the Scaperlanda collection and the presentation of her sword swallowing act by Leatha Smith. For several seasons the Marvin Smiths were associated with the Cole title, the Beatty title and their last year was with the Biller title.

Eugene Whitmore of Lockhart, Texas also spoke of the Glasscock elephants and the Glasscock circus of the period from 1900 to 1910. Prominent in the lobby of the library were displayed rare and beautiful Currier and Ives lithographs of the days of Barnum's Museum.

The Hertzberg Circus Collection the gift of Harry Hertzberg to the San Antonio Public Library was opened at the library for the first time on November 12, 1942. The first curator for the collection was Mrs. Vivienne Mars who retired in November of 1957. The present curator Leonard Farley, succeeded Mrs. Mars. He was on vacation during the month of December and spoke on the "Circus of Yesterday" at the Elephant Hotel, Somers, New York the evening of December 8th. On the program there was also circus movies shown by Halsted Park, son of the late Madeleine Park, renowned for her sculpture of circus animals.

RINGLING MUSEUM OF THE CIRCUS

September 28 was an historic date at the Ringling Brothers Barnum and Bailey winter quarters in Sarasota. On that day the last old Circus wagon left quarters, but happily, it will be preserved by the Ringling Museum of the Circus. The wagon, No. 110 Electric Light Plant from the Al G. Barnes Circus, was "rescued" by a crew from the Museum, pulled out of the weeds where it had stood for many years, and paraded past the admiring eyes of the Big Show's managerial staff, including Mr. Art Concilio. Once out side the gates of the now dismantled winter quarters and headed into city traffic, the wagon was loaded on a tractor dolly and taken to the Museum.

Mel Miller, Curator of the Museum, says that the Light Plant is complete with generators and is in a remarkable state of preservation except for a few burned and scorched planks caused by a grass fire at quarters within the past year, but that these can easily be replaced.

Another relic to join the Museum's collection is the remains of No. 138 Chain-Drive Mack Truck. The truck, originally from the Barnes Show, contains a wooden water tank, and its serial number plate establishes the vintage as 1920.

Don Huntington, Museum Restoration Chief, is himself an antique car buff and has restored a number of fine examples of early automobiles. He hopes to reassemble the Truck for exhibition at the Museum. Mel adds, "I believe this may be the only early, Circus Chain-drive Mack in existence."

Other activities at the Museum concern planning for the second annual Circus Show featuring great sawdust stars of the times, on Saturday, January 14 as part of the Florida State Legislative week-end in Sarasota. The event will be staged in front of the Circus Museum and Governor-Elect Ferris Bryant, Cabinet officers and members of the Legislature and their wives are expected to attend. One of the planned features of the program is to be a circus band composed of old-time "windjammer" under the direction of Merle Evans. Mel exclaims, "We expect to be hub-deep in nostalgia that day and extend a hearty welcome to all C.H.S. members to attend the show and see the Museum."

THE CIRCUS HALL OF FAME

One thing that may be said of the universal appeal of the Circus is that any effort toward effective exhibition always seems to attract a group of ardent followers. As an example, let us take the old-time street parade. Any group of photographs of the old-time parade scenes invariably sends Museum visitors into ecstasies of glorious memory, harking back to the days when school was dismissed in order that scholars would have the opportunity of seeing with their own eyes what for weeks they had seen graphically and colorfully emblazoned by lithographs plastered on livery stable, barn and fence for miles around.

The parade served as an advertising feature in the early days of the Circus. As the dusty caravans approached a town, any nearby stream was a welcome sight because it meant a freshening up of the equipment, and, with renewed luster such as a washing afforded, the Circus, paraded, unheralded and unannounced, except by the noisy, wheezy but demanding attraction of the seam calliope.

Those halcyon days are gone, but the later method of announcing the coming of the Circus still remains with all the color and glamour of yester-year. The lithograph is the predominant eye-catcher of modern Circus advertising, although there will be many to doubt that "circus paper" is as colorful or as widely used as it used to be a few years ago. Probably it is true that radio and television have taken over the place of the gay and colorful window paper of yesterday. Collectors of the colorful sheets are an argumentative lot, the burden of their (Continued on Page 22)

My Head's No Longer In A Whirl—
I Got A Photo Of The Pretty Girl,
I Get The Clown
As He Falls Down.
So—Happy Now—I Give This Cheer—
MERRY CHRISTMAS And A HAPPY NEW YEAR.



FLOYD GETTINGER
UNION CITY, INDIANA

SEASON'S GREETINGS



"DOC" BROGA
The Circus Chiropractor
ELMIRA, N. Y.

We Look Forward To Seeing You
At The Circus City Festival September
14-15-16, 1961.

Till Then — Our Best Wishes
for a

Merry Christmas and A Happy New Year



MIDGE and OLLIE MILLER
PERU, INDIANA

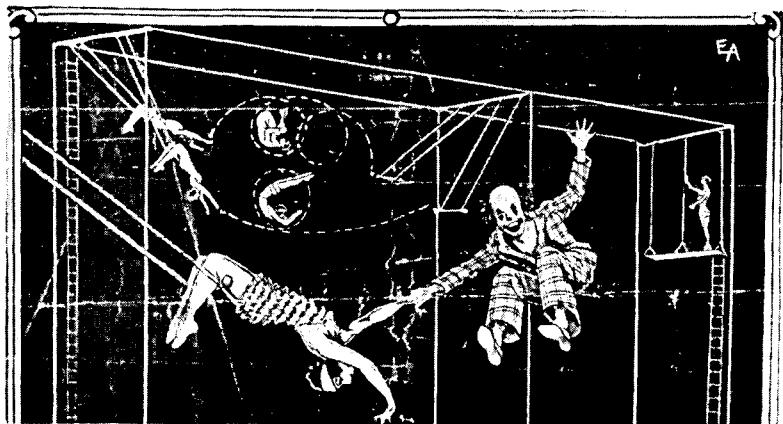
MANY
HAPPY RETURNS
OF THE
DAY



HUBERT H. D. GOLDEN
C.H.S. No. 293

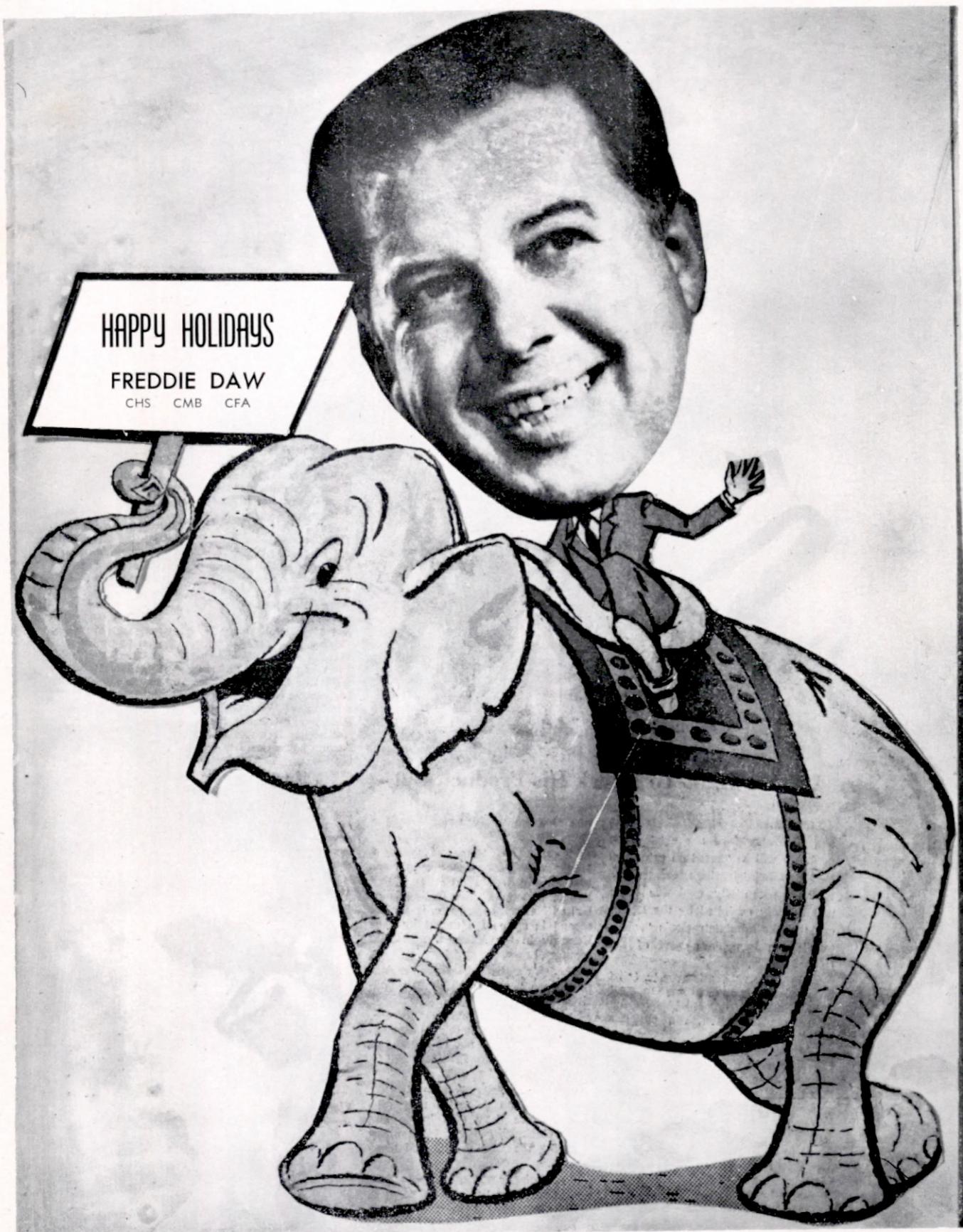
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JANE MELZORA RING NO. 23
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Our shows have been visited by over 100,000 persons
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The BANDWAGON

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Founded in 1939

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Vol. 4, No. 6 Nov.-Dec., 1960

50¢ a single copy
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ADVERTISING RATES

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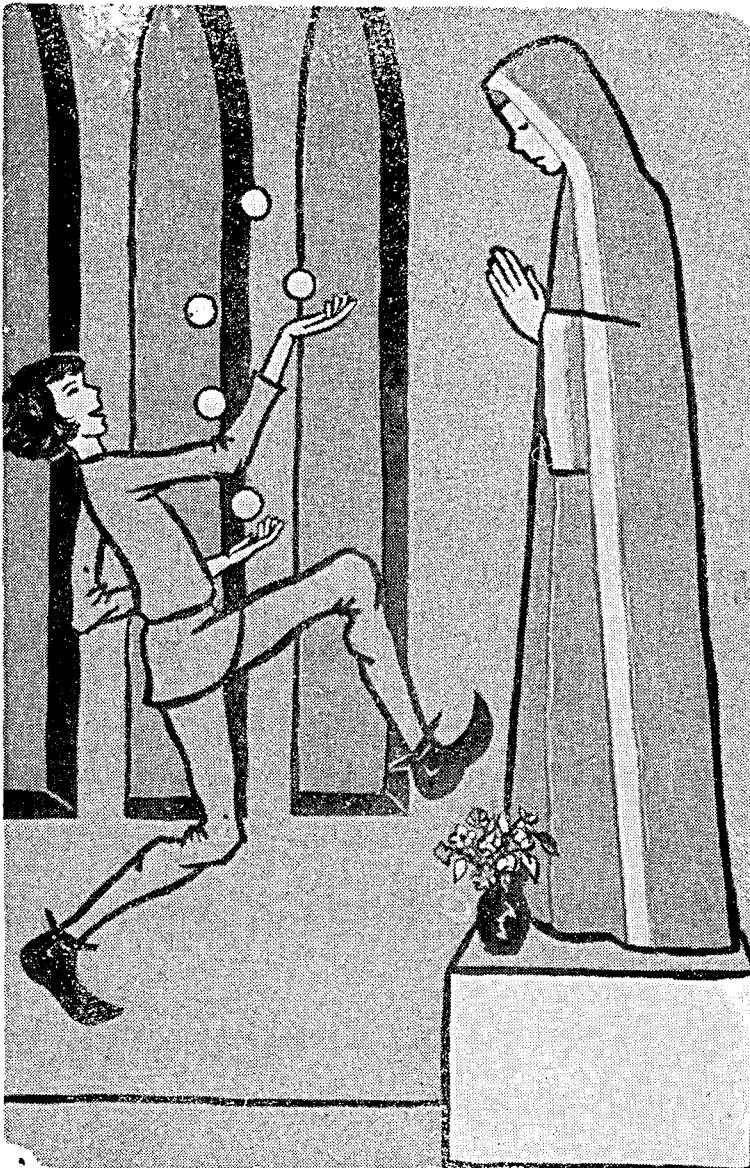
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"Juggler of Notre Dame" by Mary Fidelis Todd, Whittlesey House, N.Y., 1954

Season's Greetings

Hertzberg Circus Collection
 of the
 San Antonio Public Library

Leonard V. Farley



A Big Circus
Merry Christmas
To All

CLIFF GLOTZBACH

CIRCUS HALL OF FAME

(Continued from Page 15)

argument being that lithograph advertising has fallen "by the wayside," and to prove their point, these worthies will unroll carefully preserved sheets of paper. They win their argument because the old-time lithographs do seem to have more "oomph'" or "schmaltz" than some of the stuff used today.

Perhaps we should distinguish between black and white paper of a century ago and the colorful paper of the great days of Circus advertising. J. A. Bailey is credited with an expenditure in this direction which was considered a kin to madness when, with the Barnum name and "The Traveling Circus and World's Fair on Wheels," he spent \$40,000 on window paper alone. Barnum is said to "have torn his hair," (figuratively, that is), but the show made good, and at the end of the year showed a handsome profit, the year being 1873, historically known as a "panic" year. The lithograph became standard means of advertising, and Barnum accepted it as such after a glance at the balance sheet.

The Circus Hall of Fame has spent a good deal of time in the preservation of some of the old-time lithographs for exhibition, such time amply justified by the favorable attention and comment of our visitors. It is not the purpose here to itemize each exhibit in the Hall of Fame, but a few may well be mentioned: Mazeppa, a production of Philip Astley in 1831 is one of the "oldies;" another, dated 1833, records the performance of Fra—Diavolo; still another, dated 1825, records the battle of Navarino, a spectacle staged by one W. Reynolds—name of the show is obliterated; others are Jenny Lind—1851, Herr Lengel with a paper of Wild Animals—1863, Barnum and Bailey Discovering America, Nero and the Burning of Rome, Barnum lithograph of Hippopotamuses said to be the first in America—1876, Yankee Robinson—1870, a number of Buffalo Bill in the 1880s, Dr. W. F. Carver—1878, Ringling's "Traction Engine and Bells of Moscow"—1892. These lithographs attract more comment from our visitors than any of the others on display.

In Boston in 1888, a Forepaugh paper called attention to "A Coruscation of Seven Golden Chariots; a Pillar of Virtue; a Column of Might; a Mountain of Benefit; a Noachian Menagerie; a Gigantic Museum; and a Classic Circus. On earth there isn't its like; it has willing and unanimous eulogy of clergy, press, college faculties, the professions and the general public. To add more would be 'flumen decendi.' The great Forepaugh Circus will be at the place of appointment and perform as advertised. No postponement—rain, shine, or earthquake." And as if that wouldn't bring them in, the paper further stated that "speedy horse-cars at five miles per hour will pass the entrance every two minutes."

Well, that was Circus advertising of a day that has gone. Perhaps it's just as well. The colorful yesterday seems to have faded. Has it, or is this just an old man's lament?

The BANDWAGON

A GRAND OLD SHOW

(Continued from Page 7)

field in force. For the 1910 season they framed their largest show to date using between 12 and 14 cars. The family continued through 1916 operating sometimes one and sometimes two units. In December of 1916, they lost control of the show and it was sold to Ben Austin and J. D. Newman, former employees of the show.

Newman and Austin toured the show until the end of the 1922 season when it was purchased by James Patterson. He in turn operated the Gentry Bros. James Patterson Circus on 15 cars from 1923 to 1925.

At the end of that season it was sold to Floyd and Howard King. The Kings used the title on each of their 10 and 15 car shows at different times until 1929 when they lost the show.

In 1930 the title was first used on a truck show, operated by Sam B. Dill. In 1931 Henry B. Gentry and Frank Gentry again tried to regain the show's old position in the circus world. They toured Gentry Bros. Famous Shows and the Original Gentry Bros. Circus through 1934 when they could no longer survive the depression.

In the late 1940's Jimmie Woods used the title for a short period on the west coast. Gentry Bros. is a fine old name in the circus world that survived from 1891 until 1934.

This short sketch of the Gentry title was taken from a complete history of the show written by Tom Parkinson that appeared in the November-December 1959 WHITE TOPS.

ADAMS & SELLS CIRCUS

(Continued from Page 11)

hardly the place of the outsider to criticize success, so perhaps we should wish this organization God-speed in its big city courage.

Editor's Note: As noted Bob Parkinson's review was written very early in the season. As the season rolled on the show began encountering troubles. Most of the season was played in the Chicago area. Hard luck struck a number of times. After moving out of the Chicago area on July 12, the show went north to Wisconsin and played eight stands in Michigan. Returning to Wisconsin on August 6th, creditors began turning the heat on and brought the season to a close on August 12th, in Stevens Point, Wisconsin. The small elephant was sold to the Circus World Museum in Baraboo.

A season route folder, with program and staff was published by Jay Beardsley of Madison, Wisconsin.

CIRCUS WAGON WHEELS SUNBURST or BAGGAGE

\$1.25 per set \$1.00 per set

1/2" Scale — White Plastic

ROGER L. HARRIS

2135 S. Limestone SPRINGFIELD, OHIO

BRITISH NEWS

On December 9th President Pfening met in London with Edward A. A. Graves director of Division 10 of the CHS and President of the CHS INTERNATIONAL.

Graves reported upon the growth of the International group and advised that he expected a number of additional members the first of the year. Plans have also now been completed with the Billy Smart Circus to open the first circus museum in England. It will be sponsored by the CHS INTERNATIONAL. Smart is building a special building for the exhibit. A full report and pictures of the building will appear in a coming issue of Bandwagon.

Pfening also met with serious circus historians in Holland, and reports that additional memberships will be coming from that country soon.

WANTED

Photo or Litho of my Tableaux Act, with Horses, Ponies, Camels and Zebras, presented on R.B. & B.B. Circus in 1927. JORGEN M. CHRISTIANSEN, P.O. Box 177, Idaho Springs, Colo.

GRAND RAPIDS EXHIBIT

Michigan members of the Circus Historical Society joined with the Jane Melzora Ring of Circus Model Builders in presenting a huge display of circiana at the Grand Rapids, Michigan Museum from January 7 to 28, 1961. Over twenty large wall cases were used to exhibit Model Circus Trains and Wagons, old-time Lithos, Letterheads, Tickets, and Photos, as well as actual Costumes and Rigging of famous Michigan Circus Performers. In a 40 x 90 ft. center area, was shown a complete circus lot set up, in one inch scale, built by Harland Kline of Lansing. A special CHS exhibit was presented by Don F. Smith, founder of the Society, and featured recent Books authored by CHS members, along with choice items from the Don Smith Collection. Suspended from the ceiling was the Net and Rigging of the Flying Melzoras, Michigan flying act featured several times by the late Bob Ripley. A program of circus movies and color slides was shown several times during the exhibition, the last week of which ran concurrently with the Grand Rapids Shrine Circus.

SEASON'S

BOB and AGNES

GREETINGS

ADAMS-SELLS 1960 ROUTE PROGRAM and PERSONNEL

This show issued no route cards, and its route was not in the Billboard most of the season.

THIS IS A REAL COLLECTOR'S ITEM.

\$1.00

JACK BENNETT

Box 362

Miami, Oklahoma

BEST WISHES
FOR THE
HOLIDAY SEASON
AND THE
YEAR AHEAD



FRED D. PFENNING, JR.